

SPECIAL FEATURE
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ACADEMY SPECIAL NUMBER 11: THE COMPOSER
(TAPE INSERTS AVAILABLE IN LIBRARY)

ANNCR: THE AMERICAN FILM INDUSTRY IS MARKING THE FIFTIETH ANNIVERSARY OF THE "OSCAR," THE GOLDEN STATUETTE AWARDED EACH YEAR FOR OUTSTANDING ACHIEVEMENT IN THE VARIOUS ARTS AND CRAFTS OF FILMMAKING. IN COOPERATION WITH THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES, VOA IS LOOKING INTO THE BACKGROUND OF THOSE AWARDS IN A SERIES OF SPECIAL INTERVIEWS WITH PROMINENT HOLLYWOOD FILMMAKERS. TODAY'S REPORT: THE COMPOSER.

TAPE: CUT ONE -- MANCINI

"I THINK MOVIES ARE DIVIDED INTO SEVERAL CATEGORIES, WHAT GOES INTO THE MOVIE: WHAT YOU SEE AND WHAT YOU HEAR. AND I THINK THE MUSIC IS, OF COURSE WHAT YOU HEAR, BUT MORE SO, IT ENHANCES WHAT YOU SEE. AND IF YOU GET THE RIGHT KIND OF MUSIC WITH THE RIGHT KIND OF PICTURE, THEN YOU'VE GOT SOMETHING, SOMETHING WORTHWHILE."

VOICE: THE VOICE OF THE ACADEMY AWARD WINNING COMPOSER, HENRY MANCINI.

THE PARTNERSHIP OF MOVING PICTURES AND MUSIC GOES BACK AS FAR AS THE SILENT FILM. IN THOSE EARLY DAYS, THEATER OPERATORS WOULD HIRE A SINGLE PIANO PLAYER OR SMALL ORCHESTRA TO ACCOMPANY A FILM. IT SEEMED UNNATURAL THEN, AS NOW, FOR AUDIENCES TO SIT FOR PROLONGED PERIODS WHILE ACTION WAS SILENTLY TAKING PLACE ON THE SCREEN.

IN THOSE DAYS, SOME DIRECTORS AND PRODUCERS RECOGNIZED THE ADDED DIMENSION MUSIC COULD ADD TO THE EMOTIONAL IMPACT OF THEIR FILMS AND THEY BEGAN COLLABORATING WITH COMPOSERS.

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VOICE: TO TAILOR SCORES FOR INDIVIDUAL FILMS. THE SHEET MUSIC
(CONT) WENT TO THE MOVIE THEATER ALONG WITH THE FILM. STILL,
HOWEVER, THERE WERE THOSE THEN, AS TODAY, WHO BELIEVE MOVIE
MUSIC OUGHT TO BE AS LITTLE NOTICED AS POSSIBLE.

HENRY MANCINI STRONGLY DISAGREES:

TAPE: CUT TWO -- MANCINI

"I THINK THAT LAST ONE HAS GONE DOWN THE TUBES. I DON'T
THINK IT (MUSIC) SHOULD BE UNOBTUSIVE. WHEN I SAY THAT --
IT SHOULD BE FELT, THERE SHOULD BE A PRESENCE TO IT AND IT
SHOULD HAVE A REASON FOR BEING THERE. IT (MUSIC) SHOULD BE
JUST THERE FOR THE SAKE OF MUSIC BEING THERE. AND I THINK
THAT MOST TIMES, LATELY, YOU'LL FIND THAT THE USE OF MUSIC
IS, HAS BECOME VERY SOPHISTICATED, AND BROUGHT IN QUIETLY
AND SOMETIMES, IT REALLY TAKES OVER. YOU HAVE TO TAKE
OVER SOMETIMES BECAUSE IT'S MEANT TO. LIKE THE OPENING OF
THE "PINK PANTHER." MUSIC TAKES OVER. YOU CAN'T HIDE IT.
IT'S GOING TO BE THERE AND IT'S MAKING AN IMPRESSION. IT'S
PUTTING THE PEOPLE IN THE MOOD FOR SOMETHING THAT'S GOING
TO COME. AND, IN "BREAKFAST AT TIFFANY'S," THAT WAS ANOTHER
CASE WHERE THE MUSIC HAD TO BE HEARD AT CERTAIN TIMES, RIGHT
OUT FRONT."

VOICE: THE MUSICAL SCORING OF A MOTION PICTURE OCCUPIES THE SECOND
TO THE LAST SPOT ON THE PRODUCTION SCHEDULE, WHICH PUTS
PRESSURE ON THE COMPOSER TO COMPLETE WORK IN A SHORT TIME.

TAPE: CUT THREE -- MANCINI

"MY EXPERIENCE HAS BEEN THAT I LIKE TO LOOK AT A FILM. I
LIKE TO LOOK AT IT MANY TIMES. SOME PEOPLE WORK DIFFERENTLY,
BUT I AM A 'LOOKER,' A VOYEUR SO TO SPEAK OF FILMS AND I JUST
DIGEST THE WHOLE THING UNTIL I KNOW JUST ABOUT EVERY CUT
AND EVERY LINE OF DIALOGUE. AND I TRY TO DO THAT ALL BEFORE
I SIT DOWN WITH THE PRODUCER OR DIRECTOR, WHOMEVER'S GOING TO
BE, LET'S SAY, MY PARTNER, OR BOSS, AND I LIKE TO WAIT UNTIL
I SEE A PRINT SEVERAL TIMES. BECAUSE THE MORE TIMES I SEE IT,
THE MORE THINGS COME TO ME AS I GO ALONG."

VOICE: THE MEETING BETWEEN THE COMPOSER AND THE DIRECTOR OR
PRODUCER IS THE NEXT CRITICAL STEP IN SHAPING THE MUSIC.

TAPE: CUT FOUR -- MANCINI

"A LOT OF TIMES YOU HAVE A, AND IT'S BECOMING MORE EVIDENT OR MORE PREVALENT, A LOT OF THE YOUNGER DIRECTORS, ESPECIALLY ARE VERY MUCH ORIENTED INTO MUSIC. AND THEY KNOW PRETTY MUCH WHAT THEY WANT. AND THE IDEA IS TO TRY AND GET THEM TO TELL YOU AND THEN TO KIND OF TRANSLATE BACK TO THEM WHAT YOU'RE GOING TO DO. IT'S A MATTER OF COMMUNICATION."

VOICE: THE FILM COMPOSER USUALLY HAS ABOUT FOUR WEEKS TO WRITE A SCORE, ALTHOUGH SOMETIMES THE PERIOD MAY BE AS SHORT AS THREE WEEKS OR AS LONG AS TEN WEEKS. AGAIN, COMPOSER MANCINI--

TAPE: CUT FIVE -- MANCINI

"THE CLOCK IS THE HEART OF THE SCREEN COMPOSER. WE'RE HEMMED IN BY IT AND THEN OTHER TIMES WE WISH WE DIDN'T HAVE SO MUCH TIME. SOMETIMES YOU GET LITTLE CUES (SHORT SEGMENTS) FIVE, SIX, SEVEN, EIGHT SECONDS, TWENTY SECONDS. THE TWENTY AND THIRTY SECOND ONES ARE THE ONE THAT SOMETIMES YOU GET FRUSTRATED BECAUSE YOU KNOW YOU CAN'T GO VERY FAR AND YOU HAVE TO FOCUS IN AND MAKE WHATEVER YOU HAVE WORK. LIKE AT THE BEGINNING OF "THE GREAT RACE" THE BLAKE EDWARDS PICTURE THAT I SCORED. THERE WERE TWENTY MINUTES OF MUSIC IN THAT PICTURE BEFORE WE EVEN STOPPED FOR A BREATH. AND THAT'S A LOT OF MUSIC. WHEN YOU LOOK AT IT THEN YOU START TO CALL UPON ALL OF YOUR, MARSHALL ALL OF YOUR FORCES BECAUSE TO WRITE A LOT OF MUSIC AND KEEP IT VARIED TO USE YOUR LITTLE DEVELOPMENTS, THESE THINGS THAT COMPOSERS DO, IT BECOMES A MAJOR EFFORT THEN, BECAUSE THAT'S A LONG TIME."

VOICE: JUST AS EACH COMPOSER'S APPROACH TO SCORING A FILM IS DIFFERENT, SO ARE THE DIFFERENCES BETWEEN WRITING FOR A COMEDY AND DRAMA.

TAPE: CUT SIX -- MANCINI

"SINCE SOMETHING IS FUNNY ON THE SCREEN YOU'RE NOT GOING TO MAKE IT FUNNIER BY WRITING FUNNY MUSIC. SO YOU HAVE TO USE A GREAT AMOUNT OF RESTRAINT. I THINK THE MOST SUCCESS I HAD IN THAT WAS 'PINK PANTHER.' BECAUSE THE PIECE OF MUSIC ITSELF WAS NOT 'HA HA' FUNNY. IT TICKLED YOU. IT HAD A WARMTH AND IT HAD AN AMBIENCE ABOUT IT. IT WAS FUNNY WITHOUT SAYING, 'HERE I AM. FUNNY. HERE I AM TRYING TO BE FUNNY.'"

VOICE: "STREETCAR NAMED DESIRE", "TO KILL A MOCKINGBIRD," AND "THE MAN WITH THE GOLDEN ARM" ARE CITED BY MR. MANCINI AS EXCELLENT EXAMPLES OF HOW MUSIC CAN ADD EMOTIONAL IMPACT TO THE MOTION PICTURE.

TAPE: CUT SEVEN -- MANCINI

"I'M A STUDENT OF THESE THINGS AND I ENJOY WHEN IT HAPPENS, WHEN IT REALLY COMES TOGETHER, YOU LEARN SOMETHING. AND MORE THAN ANYTHING IT'S AN INSPIRATION TO ME. IT'S ALMOST LIKE A CHALLENGE; 'WELL, HE DID IT, NOW NEXT TIME I'VE GOT TO KEEP UP THERE AND TRY TO DO THE BEST I CAN.' BECAUSE, THERE ARE A LOT OF PEOPLE DOING WHAT I DO THAT ARE EXCELLENT AT IT."

VOICE: WHEN HENRY MANCINI STARTED WRITING MUSIC FOR MOVIES, THERE WERE ONLY RARE CASES OF A COMPOSER FROM ONE COUNTRY WRITING FOR A FILM PRODUCED IN ANOTHER COUNTRY. BUT THINGS HAVE CHANGED:

TAPE: CUT EIGHT -- MANCINI

"I'VE FOUND THAT IN THE LAST TEN YEARS, THAT HAS GONE BY THE BOARDS (NO LONGER TRUE). BECAUSE MANY OF OUR ENGLISH COLLEAGUES HAVE COME OVER TO WRITE HERE, JOHN ADDISON AND JOHN BERRY HAVE DONE SCORES FOR AMERICAN PICTURES. NINO ROTA WAS CALLED OVER TO 'THE GODFATHER,' ALTHOUGH THAT WAS KIND OF ETHNIC. AND MICHELLE LEGRANDE AND FRANCIS LAY AND PEOPLE LIKE THAT HAVE DONE PICTURES THAT WEREN'T NECESSARILY -- 'LOVE STORY' IS ONE THAT FRANCIS LAY DID. THE THEME WAS FRENCHY (SOUNDED FRENCH) BUT THE SCORE WORKED FOR THE AMERICAN PICTURE. SO I THINK THAT WITH THE COMMUNICATIONS THE WAY THEY ARE NOW AND THE (SOUNDTRACKS) ALBUMS AVAILABLE ALL OVER THE WORLD AND THE FILMS COMING UP ON TELEVISION AND FILMS BEING, IN MANY PLACES, THE PEOPLE'S' ONLY ALTERNATIVE TO TELEVISION, THE COMPOSER HAS BECOME TRULY INTERNATIONAL.

VOICE: FILM COMPOSER, HENRY MANCINI

ANNCR: THIS HAS BEEN THE-----IN A SERIES OF SPECIAL REPORTS ON
CONVERSATIONS WITH AMERICAN FILMMAKERS, ON THE OCCASION OF
THE FIFTIETH ANNIVERSARY OF "OSCAR," THE ANNUAL AWARD OF THE
ACADEMY OF MOTION PICTURE ARTS AND SCIENCES.

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